

Faculty of Design, Architecture and Building

# War on Architecture:

Scenographic strategies in tracing post-war  
home in the former SFR Yugoslavia

Nevena Mrdjenović

This thesis is submitted in fulfilment of the requirements  
of the degree of Doctor of Philosophy of the  
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## **CERTIFICATE OF ORIGINAL AUTHORSHIP**

I declare that this thesis is my own work and is the result of my research candidature at University of Technology Sydney.

I certify that to the best of my knowledge the work in this thesis has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree, except for this doctoral degree.

I also certify that this thesis has been written by me.

Any help that I have received in my research work and the preparation of the thesis itself has been acknowledged.

In addition, I certify that all information sources and literature used are indicated in the thesis.

Signature of Student:                     *Naama Mijensovic*                    

Date: 20.11.2017

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## ABSTRACT

This research investigates domestic spaces in the former Socialist Federal Republic of Yugoslavia following their destruction and abandonment in the wars of the 1990s. It establishes case studies and frameworks for examining sites according to the significance of 'home' - before, during and after acts of violence. The research questions the aims, meanings and consequences of the phenomenon of violence against domestic space, in the light of widespread ethnic, cultural and political violence across the globe.

The study is distinctive in terms of positioning domestic space as a direct casualty and witness of violence. Its scenographic perspective, here applied inversely, frames war-torn domestic interiors as abandoned mise-en-scenes inscribed with layers of spatial narratives, traces of time, and tactile remnants of past violence and trauma.

The study is established on theoretical framing, historical contexts, field trips and an artistic component. Analytical grounds are discovered in phenomenological theories of 'home', scenographic and artistic influences, and the ideas of scholars and artists from social, historical, architectural, spatial and psychological studies.

The artistic component that I refer to throughout the thesis as '*TRAVEL*' is a physical and conceptual investigation of the aftermath of ethnic conflicts, and seeks to represent live actions and direct experiences. *TRAVEL* is an artwork that explores events and phenomena within the critical context of conceptual and performance art, resulting in photographic artefacts presented as a spatial installation and visual essay.

This research casts light on the destruction of domestic space, proposing that acts of violence transform the meaning of 'home' from the core infrastructure of human existence, identity and belonging to a symbolic representation of 'the other'. Strategic acts of violence are framed as modes of cultural and ethnic cleansing, and domestic space as their true medium. War-torn domestic 'homes' represent survivors of history, and, in metamorphosing into uniquely powerful monuments of collectively-lived trauma, hold the capacity to transform our own relationship with the past.

# CONTENTS

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Certificate of original authorship	ii
Acknowledgments	iii
Abstract	iv
Table of Contents	v
List of figures	ix
List of appendix figures	xvi

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<b>INTRODUCTION</b>	<b>1</b>
1. The Phenomenology of ‘Home’	6
2. Theatricality of the Abandoned ‘Home’	12
A. Scenographic ‘decoding’ of abandoned domestic space	13
B. ‘Home’ as poetic scenography	16
3. Forensic Scenography	18
A. Inscriptions of war, violence and trauma	20
B. Attacked ‘homes’: from target to witness	22
C. The monumentality of domestic ruins	25
D. Inscribed trauma	26
E. Implicit monuments	27
4. Speculative Scenography	28
A. <i>TRAVEL</i>	28
B. Scenographic artefacts	32

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## **CHAPTER ONE: THE PHENOMENOLOGY OF ‘HOME’**

1. 1. ‘Home’	37
1. 2. ‘Home’ as a key phenomenological object	42
1. 3. ‘Home’ as the foothold of identity	45

---

## **CHAPTER TWO: THE THEATRICALITY OF ‘HOME’**

2. 1. The scenographic ‘decoding’ of abandoned ‘homes’	54
2. 2. House A	58
2. 3. House B	61
2. 4. House C	69
2. 5. ‘Home’ as poetic scenography	72
A. <i>The Mirror</i>	75
B. <i>Nostalgia</i>	78
C. <i>The Sacrifice</i>	81

---

## **CHAPTER THREE: RESEARCH CONTEXT AND METHODOLOGICAL FRAMING**

3. 1. ‘Once upon a time there was a country’	84
3. 2. The Violent Fragmentation of ‘Brotherhood and Unity’	87
A. 1991 - 1995	87
B. 1999 – 2008: Continued conflicts	89
3. 3. <i>TRAVEL</i>	91
A. Scenographic influence	91
B. Orchestration of <i>TRAVELS</i>	93
C. Belgrade as departure point	94

3. 4. The Process of <i>TRAVELS</i>	96
A. Field-specific research	96
B. Two types of <i>TRAVELS</i>	97
C. Structured and semi-structured <i>TRAVELS</i>	98
D. Participants	98
E. Continually-active observation	98
F. Border crossings	99
G. Movement between locations, arrivals and interactions	99
H. Interaction with abandoned spaces	99
I. Post- <i>TRAVEL</i> reflections	100
J. Artefacts and support material	100
K. Staging of artefacts	101

---

## CHAPTER FOUR: *TRAVELS*

4. 1. <i>TRAVEL</i> 1	105
4. 2. <i>TRAVEL</i> 1. 1.	116
4. 3. <i>TRAVEL</i> 1. 2.	137
4. 4. <i>TRAVEL</i> 2	156
4. 5. <i>TRAVEL</i> 3	174
4. 6. <i>TRAVEL</i> 4	192
4. 7. <i>TRAVEL</i> 5	213

---

## **CHAPTER FIVE: FORENSIC SCENOGRAPHY**

5. 1. Inscriptions of violence, war and trauma	248
5. 1. 1. War: stages of destruction, shock and fear	251
5. 2. 'Home' in war: the transformed nature of war-torn dwellings	254
5. 2. 1. Attacked 'home': from target of violence to witness of trauma	255
5. 3. Reframing the meaning of war-torn 'homes'	259
5. 3. 1. The monumentality of domestic ruins	262
5. 3. 2. Inscribed trauma	264
5. 4. Framing the aftermath	267

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<b>CONCLUSION</b>	270
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## **APPENDIX**

Appendix 1.	280
Appendix 2.	288
Appendix 3.	295

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<b>REFERENCES</b>	299
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## LIST OF FIGURES

- Figure 1. A., N. 2009, *Abandoned home A - village near Knin*, 35 mm film photograph, private collection.
- Figure 2. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 3. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 4. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 5. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 6. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 7. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 8. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 9. A., N. 2009, *Abandoned home C - village near Knin*, 35 mm film photograph, private collection.
- Figure 10. A., N. 2009, *Abandoned home C - village near Knin*, 35 mm film photograph, private collection.
- Figure 11. A., N. 2009, *Abandoned home C - village near Knin*, 35 mm film photograph, private collection.
- Figure 12. A., N. 2009, *Abandoned home A - village near Knin*, 35 mm film photograph, private collection.
- Figure 13. Mrdjenovic, N. 2011, *Floor plan House A*, digital image.
- Figure 14. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 15. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 16. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 17. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 18. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 19. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 20. A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.
- Figure 21. Mrdjenovic, N. 2011, *Floor plan House B*, digital image.

- Figure 22. A., N. 2009, *Abandoned home C - village near Knin*, 35 mm film photograph, private collection.
- Figure 23. A., N. 2009, *Abandoned home C - village near Knin*, 35 mm film photograph, private collection.
- Figure 24. A., N. 2009, *Abandoned home C - village near Knin*, 35 mm film photograph, private collection.
- Figure 25. Mrdjenovic, N. 2011, *Floor plan House C*, digital image.
- Figure 26. *The Mirror* 1975, motion picture, Mosfilm, Moscow; *Nostalgia* 1983, motion picture, RAI, Rome; *The Sacrifice* 1986, motion picture, Svenska Filminstitutet, Stockholm; A., N. 2009, *Abandoned home A - village near Knin*, 35 mm film photograph, private collection; A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection; A., N. 2009, *Abandoned home C - village near Knin*, 35 mm film photograph, private collection.
- Figure 27. *The Mirror* 1975, motion picture, Mosfilm, Moscow.
- Figure 28. *The Mirror* 1975, motion picture, Mosfilm, Moscow.
- Figure 29. *Nostalgia* 1983, motion picture, RAI, Rome.
- Figure 30. *Nostalgia* 1983, motion picture, RAI, Rome.
- Figure 31. *The Sacrifice* 1986, motion picture, Svenska Filminstitutet, Stockholm.
- Figure 32. *The Sacrifice* 1986, motion picture, Svenska Filminstitutet, Stockholm.
- Figure 33. Mrdjenovic, N. 2014, *SFR Yugoslavia 1945-1992: The six constituent republics, marked in different colours*, digital image.
- Figure 34. Adam, H., Viebrock, A., Staub, U. & Kossovskaja, E. 2011, *S AM NO 09 Anna Viebrock: in space and marked by time – stage design as architecture*, Christoph Merian Verlag, Basel.
- Figure 35. Mrdjenovic, N. 2011, *Passport for holder Nevena Mrdjenovic, Number: M8997322, Arrival in Belgrade: 27<sup>th</sup> June, 2011*, scanned image.
- Figure 36. Mrdjenovic, N. 2011, *27 June 2011 - arrival in Belgrade*, photograph, private collection.
- Figure 37. Mrdjenovic, N. 2011, *Map for TRAVEL 1: Belgrade to Knin 2011*, digital image.
- Figure 38. Mrdjenovic, N. 2011, *Passport for holder Nevena Mrdjenovic: Number M8997322. Stamped at the Croatian border, checkpoint Bajakovo, 27.07.2011*, scanned image.
- Figure 39. Mrdjenovic, N. 2011, *TRAVEL diary record 2011*, scanned image.
- Figure 40. *The Mirror* 1975, motion picture, Mosfilm, Moscow; *Nostalgia* 1983, motion picture, RAI, Rome; *Stalker*, 1979, motion picture, Mosfilm, Moscow.
- Figure 41. A., N. 2009, *Abandoned home A - village near Knin*, 35 mm film photograph, private collection; A., N. 2009, *Abandoned home B - village near Knin*, 35 mm film photograph, private collection.; A., N. 2009, *Abandoned home C - village near Knin*, 35 mm film photograph, private collection.

- Figure 42. Mrdjenovic, N. 2011, *Destroyed dwellings in Knin*, photograph, private collection.
- Figure 43. Mrdjenovic, N. 2011, *One of the main streets in Knin*, photograph, private collection.
- Figure 44. Mrdjenovic, N. 2011, *Map of TRAVEL 1: Knin to Abandoned Village*, digital image.
- Figure 45. Mrdjenovic, N. 2011, *TRAVEL diary record*, scanned image.
- Figure 46. Mrdjenovic, N. 2011, *TRAVEL diary record*, scanned image.
- Figure 47. Mrdjenovic, N. 2011, *Knin Fortress*, photograph, private collection.
- Figure 48. Mrdjenovic, N. 2011, *Abandoned hospital in Knin*, photograph, private collection.
- Figure 49. Mrdjenovic, N. 2011, *Abandoned hospital in Knin*, photograph, private collection.
- Figure 50. Mrdjenovic, N. 2011, *Medical record in Knin hospital courtyard*, photograph, private collection.
- Figure 51. Mrdjenovic, N. 2011, *Hallways of abandoned hospital in Knin*, photograph, private collection.
- Figure 52. Mrdjenovic, N. 2011, *Objects found in the abandoned hospital in Knin*, photograph, private collection.
- Figure 53. Mrdjenovic, N. 2011, *Destroyed patient room in the abandoned hospital*, photograph, private collection.
- Figure 54. Mrdjenovic, N. 2011, *Army uniforms*, photograph, private collection.
- Figure 55. Mrdjenovic, N. 2011, *Former patient room in the abandoned hospital*, photograph, private collection.
- Figure 56. Mrdjenovic, N. 2011, *TRAVEL diary record*, scanned image.
- Figure 57. Mrdjenovic, N. 2011, *Roof terrace in the abandoned hospital*, photograph, private collection.
- Figure 58. Kotter, M. 2012, *Pripyat - Hotel 'Polissya'*, Flickr, viewed 25 April 2013, <<https://www.flickr.com/photos/cmdrcord/8086042195>>.
- Figure 59. *Stalker*, 1979, motion picture, Mosfilm, Moscow.
- Figure 60. Mrdjenovic, N. 2011, *The basement viewed from a courtyard window*, photograph, private collection.
- Figure 61. Mrdjenovic, N. 2014, *Map of TRAVEL 1.2.: Belgrade to Knin, B*, digital image.
- Figure 62. Mrdjenovic, N. 2014, *Passport of Nevena Mrdjenovic, Number M8997322. Stamped at Croatian border checkpoint Bajakovo, 11 April, 2014*, scanned image.
- Figure 63. Mrdjenovic, N. 2014, *Village near Karlovac - photographed from the moving car*, photograph, private collection.
- Figure 64. Mrdjenovic, N. 2014, *House C - second visit - abandoned village near Knin*, photograph, private collection.
- Figure 65. Mrdjenovic, N. 2014, *House C - second visit - abandoned village near Knin*, photograph, private collection.

- Figure 66. Mrdjenovic, N. 2014, *Personal items in house C*, photograph, private collection.
- Figure 67. Mrdjenovic, N. 2014, *Female shoes in house C*, photograph, private collection.
- Figure 68. Mrdjenovic, N. 2014, *Female personal items in house C*, photograph, private collection.
- Figure 69. Mrdjenovic, N. 2014, *Destroyed bedroom in house C*, photograph, private collection.
- Figure 70. Mrdjenovic, N. 2014, *TRAVEL* diary records, scanned image.
- Figure 71. Mrdjenovic, N. 2014, *Newly discovered houses in the abandoned village*, photograph, private collection.
- Figure 72. Mrdjenovic, N. 2014, *Demolished bedroom*, photograph, private collection.
- Figure 73. Mrdjenovic, N. 2014, *School books and other personal items*, photograph, private collection.
- Figure 74. Mrdjenovic, N. 2014, *Postcards, school books and other personal items*, photograph, private collection.
- Figure 75. Mrdjenovic, N. 2012, *Map of TRAVEL 2: Belgrade to Visegrad*, digital image.
- Figure 76. Mrdjenovic, N. 2012, *Passport holder Nevena Mrdjenovic, number M8997322. Stamped at Bosnian Border checkpoint Kotroman, 24 July, 2012*, scanned image.
- Figure 77. Mrdjenovic, N. 2012, *The landscape of Bosnia and Herzegovina - views around Visegrad*, photograph, private collection.
- Figure 78. Mrdjenovic, N. 2012, *TRAVEL* diary record Visegrad, scanned image.
- Figure 79. Mrdjenovic, N. 2012, *War-torn and abandoned houses near Visegrad*, photograph, private collection.
- Figure 80. Mrdjenovic, N. 2012, *Destroyed dwelling in a village near Visegrad*, photograph, private collection.
- Figure 81. Mrdjenovic, N. 2012, *Abandoned houses in villages near Visegrad*, photograph, private collection.
- Figure 82. Mrdjenovic, N. 2012, *Mehmed Pasa Sokolovic Bridge Visegrad*, photograph, private collection.
- Figure 83. Mrdjenovic, N. 2012, *Outskirts of the town of Visegrad*, photograph, private collection.
- Figure 84. Mrdjenovic, N. 2012, *An abandoned house in Visegrad*, photograph, private collection.
- Figure 85. Mrdjenovic, N. 2012, *War-torn house in a village near Visegrad*, photograph, private collection.
- Figure 86. Mrdjenovic, N. 2012, *A demolished house in a village near Visegrad*, photograph, private collection.
- Figure 87. Mrdjenovic, N. 2012, *Views around Visegrad*, photograph, private collection.

- Figure 88. Mrdjenovic, N. 2012, *Views around Visegrad*, photograph, private collection.
- Figure 89. Mrdjenovic, N. 2012, *Map of TRAVEL 3: Belgrade to Banja Luka*, digital image.
- Figure 90. Mrdjenovic, N. 2012, *TRAVEL to Slavonia - car scene*, photograph, private collection.
- Figure 91. Mrdjenovic, N. 2012, *Passport holder Nevena Mrdjenovic. Number M8997322. Stamped at Croatian Border, checkpoint Bajakovo, 22.12.2012*, scanned image.
- Figure 92. Mrdjenovic, N. 2012, *Route E-661 to the Bosnian border*, photograph, private collection.
- Figure 93. Mrdjenovic, N. 2012, *TRAVEL diary record on E-661*, scanned image.
- Figure 94. Mrdjenovic, N. 2012, *Demolished houses on E-661*, photograph, private collection.
- Figure 95. Mrdjenovic, N. 2012, *Traces of violence on domestic objects on E-661*, photograph, private collection.
- Figure 96. Mrdjenovic, N. 2012, *Smashed house on E-661*, photograph, private collection.
- Figure 97. Mrdjenovic, N. 2012, *Villages on E-661 near Okucani*, photograph, private collection.
- Figure 98. Mrdjenovic, N. 2012, *Attacked house in E-661*, photograph, private collection.
- Figure 99. Mrdjenovic, N. 2012, *Gradiska Crossing - entering Bosnia and Herzegovina from Croatia*, photograph, private collection.
- Figure 100. Mrdjenovic, N. 2013, *Map of TRAVEL 4: Belgrade to Derventa*, digital image.
- Figure 101. Mrdjenovic, N. 2013, *Passport holder Nevena Mrdjenovic; Number: M8997322. Stamped at Bosnian Border, checkpoint Sremska Raca, 30.09.2013*, scanned image.
- Figure 102. Mrdjenovic, N. 2013, *Demolished house near Brcko*, photograph, private collection.
- Figure 103. Mrdjenovic, N. 2013, *Destroyed house in a village near Brcko*, photograph, private collection.
- Figure 104. Mrdjenovic, N. 2013, *TRAVEL diary record*, scanned image.
- Figure 105. Mrdjenovic, N. 2013, *Abandoned and stripped houses*, photograph, private collection.
- Figure 106. Mrdjenovic, N. 2013, *A former kitchen*, photograph, private collection.
- Figure 107. Mrdjenovic, N. 2013, *A former bedroom*, photograph, private collection.
- Figure 108. Mrdjenovic, N. 2013, *Vandalised walls in a former bedroom*, photograph, private collection.
- Figure 109. Mrdjenovic, N. 2013, *A former bedroom*, photograph, private collection.
- Figure 110. Mrdjenovic, N. 2013, *War-torn, flooded interior*, photograph, private collection.

- Figure 111. Mrdjenovic, N. 2013, *TRAVEL diary record Derventa*, scanned image.
- Figure 112. Mrdjenovic, N. 2013, *Graffiti in an abandoned house*, photograph, private collection.
- Figure 113. Mrdjenovic, N. 2013, *TRAVEL diary record*, scanned image.
- Figure 114. *Stalker*, 1979, motion picture, Mosfilm, Moscow
- Figure 115. Mrdjenovic, N. 2013, *Roofless house near Derventa*, photograph, private collection.
- Figure 116. Mrdjenovic, N. 2013, *Staircase in a roofless house near Derventa*, photograph, private collection.
- Figure 117. Mrdjenovic, N. 2013, *Map of TRAVEL 5: Belgrade to Zvecan*, digital image.
- Figure 118. Mrdjenovic, N. 2014, *Passport holder Nevena Mrdjenovic, number M8997322. Stamped while crossing Administrative Line checkpoint Jarinje on 12.11.2013. Stamp annulled when exiting Serbia at Nikola Tesla Airport for Paris on 25.02.2014*, scanned image.
- Figure 119. Mrdjenovic, N. 2013, *Map of TRAVEL 5: Zvecan to Banjska Sanatorium*, digital image.
- Figure 120. Mrdjenovic, N. 2013, *Views of the Banjska village*, photograph, private collection.
- Figure 121. Mrdjenovic, N. 2013, *The walk to the sanatorium at Banjska*, photograph, private collection.
- Figure 122. Mrdjenovic, N. 2013, *The entry to the sanatorium at Banjska*, photograph, private collection.
- Figure 123. Mrdjenovic, N. 2013, *Banjska sanatorium*, photograph, private collection.
- Figure 124. Mrdjenovic, N. 2013, *Interior of Banjska sanatorium*, photograph, private collection.
- Figure 125. Mrdjenovic, N. 2013, *Thermal pool in Banjska sanatorium*, photograph, private collection.
- Figure 126. Mrdjenovic, N. 2013, *Individual treatment rooms - Banjska sanatorium*, photograph, private collection.
- Figure 127. Mrdjenovic, N. 2013, *Individual treatment rooms - Banjska sanatorium*, photograph, private collection.
- Figure 128. Mrdjenovic, N. 2013, *Thermal pool - Banjska sanatorium*, photograph, private collection.
- Figure 129. Mrdjenovic, N. 2013, *Former patient rooms - Banjska sanatorium*, photograph, private collection.
- Figure 130. Mrdjenovic, N. 2013, *TRAVEL diary record Banjska sanatorium*, scanned image.
- Figure 131. Mrdjenovic, N. 2013, *A local bus*, photograph, private collection.
- Figure 132. Mrdjenovic, N. 2013, *Torn Serbian flag in Banjska*, photograph, private collection.
- Figure 133. Mrdjenovic, N. 2013, *House in Banjska*, photograph, private collection.

- Figure 134. Mrdjenovic, N. 2013, *Destroyed house in Banjska*, photograph, private collection.
- Figure 135. Mrdjenovic, N. 2013, *Demolished house in Banjska*, photograph, private collection.
- Figure 136. Mrdjenovic, N. 2014, *Map of TRAVEL 5: Banjska to Kosovska Mitrovica*, digital image.
- Figure 137. Mrdjenovic, N. 2013, *Town Centre - North Mitrovica*, photograph, private collection.
- Figure 138. Mrdjenovic, N. 2013, *Mitrovica Bridge*, photograph, private collection.
- Figure 139. Mrdjenovic, N. 2013, *Mitrovica Bridge from the North*, photograph, private collection.
- Figure 140. Mrdjenovic, N. 2013, *Barricades on the Mitrovica Bridge*, photograph, private collection.
- Figure 141. Mrdjenovic, N. 2013, *River Ibar - Mitrovica Bridge*, photograph, private collection.
- Figure 142. Mrdjenovic, N. 2013, *TRAVEL diary record Kosovska Mitrovica*, scanned image.
- Figure 143. Mrdjenovic, N. 2013, *Abandoned war-torn houses in North Mitrovica*, photograph, private collection.
- Figure 144. Mrdjenovic, N. 2013, *Abandoned, war-torn house in North Mitrovica*, photograph, private collection.
- Figure 145. Mrdjenovic, N. 2013, *Side streets in North Mitrovica*, photograph, private collection.
- Figure 146. TANJUG, 2013, *Bacena bomba na napustenu kucu*, B92, viewed 12, November 2013, <[http://www.b92.net/info/vesti/index.php?yyyy=2013&mm=11&dd=12&nav\\_id=776589](http://www.b92.net/info/vesti/index.php?yyyy=2013&mm=11&dd=12&nav_id=776589)>.

## LIST OF APPENDIX FIGURES:

- Figure 1. McKinney J. & Butterworth P. 2009, *The Cambridge Introduction to Scenography*, Cambridge University Press, Cambridge.
- Figure 2. McKinney J. & Butterworth P. 2009, *The Cambridge Introduction to Scenography*, Cambridge University Press, Cambridge.
- Figure 3. Mrdjenovic, N. 2011, *Knin hospital*, photograph, private collection.
- Figure 4. Mrdjenovic, N. 2013, *Abandoned house near Derventa*, photograph, private collection.
- Figure 5. Mrdjenovic, N. 2013, *War-torn interiors of Kosovska Mitrovica*, photograph, private collection.
- Figure 6. Mrdjenovic, N. 2011, *Hallways of the abandoned hospital in Knin*, photograph, private collection.
- Figure 7. VECER, 1960, 6. april 1960, *Postojna*, Podstresje VECER, viewed 23 March 2012, <<http://www.podstresje.si/default.asp?kaj=1&id=230442>>.
- Figure 8. KONTRAPRESS, *Omladinske radne akcije u Jugoslaviji između manipulacije i plemenitog zanesenjaštva*, KONTRAPRESS, viewed 2 March 2012, <<http://www.kontrapress.com/clanak.php?rub=Društvo&url=Omladinske-radne-akcije-u-Jugoslaviji-izmedju-manipulacije-i-plemenitog-zanesenjastva>>.
- Figure 9. Gal, J. 1961, *Dan mladosti v Mariboru*, Podstresje VECER, viewed 10 December 2013, <<http://www.podstresje.si/default.asp?kaj=1&id=273576>>.
- Figure 10. Glogovac, J. 2001, *TITO*, YouTube, viewed 18 August 2013, <<https://www.youtube.com/watch?v=NmRIyKQ2mNQ>>.





